

E7#9 A7 G7 N.C. E7#9 G7 A7 N.C. E7#9 A7 G7 N.C.

met the dev - il, kept my soul. Walk - in' out on lakes of fire and I'm gone.

E7#9 G7 A7 N.C. E7#9 A7 G7 N.C.

Walk - in' in a won - der - land, I don't real - ly un - der - stand the

E7#9 G7 A7 N.C. E7#9 A7 G7 N.C.

place I'm com - ing to right now to - day.

*Gtrs. Chorus
IV & V F#5 A5 G F#5

Come to - mor - row, you could see the light. Come to - mor - row,

Rhy. Fig. 2 (Gtrs. I & III)

let ring- let ring- let ring-

*Gtrs. IV & V w/distortion.

w/Fill 1 A5 (Gtrs. IV & V out) w/Rhy. Figs. 1 & 1A (both 2 times) N.C. E7#9 G7 A7 N.C.

break it right down to the place you were be - fore. Yeah.

Fill 1 (Gtr. II) (cont. in notation)

sl.
w/distortion
sl.
3

E7#9 A7 G7 N.C. E7#9 G7 A7 N.C. E7#9 A7 G7 N.C.

(Spoken:) Yeah, come on. Well,

Full H Full P Full P P

15 (15) 12 14 14 14 14 14 (14) (14) 12 14 12 14 (14) 12 14 12 13 12 14 13 12 12 15 12

2nd Verse
w/Rhy. Figs. 1 (Gtrs. I & IV)
& 1A (Gtrs. III & V) (both times)

E7#9 G7 A7 N.C. E7#9 A7 G7 N.C. E7#9 G7 A7 N.C.

fif - teen years on down the line, I guess you'd say I'm do - in' fine. Wan - der - ing down that same old road a - gain.

12

E7#9 A7 G7 N.C. E7#9 G7 A7 N.C. E7#9 A7 G7 N.C.

A - walk - in' in her won - der - land, but Al - ice does - n't un - der - stand the

Full Full P sl. Full Full P sl.

5 7 5 7 4 7 4 7 4 7 7 5 7 5 4

E7#9 G7 A7 N.C. E7#9 A7 G7 N.C.

place she's com - in' to right now to - day. O - kay, yeah.

Full sl. sl. P P H P P 1/2 P sl. P Full P

12 15 12 12 12 15 15 15 (15) 17 17 17 18 17 15 17 17 18 17 15 17 15 18 15 17 17 17 15 12 15 12 14 12 14 (14) 12 14 12

(cont. in Fill 2)

w/Fill 3
Aadd2

The musical score for "N.C. (E5)" consists of two staves. The top staff is a vocal melody in G major (one sharp) and 4/4 time. It begins with a whole note G4, followed by a half note A4, and then a series of eighth and sixteenth notes: B4, A4, G4, F#4, E5, D5, C5, B4, A4, G4, F#4, E5, D5, C5, B4, A4, G4. The melody is accompanied by a vocal line that reads: "Yeah, yeah, yeah, be - fore. Come on,". The bottom staff is a rhythmic figure in G major, 4/4 time. It begins with a half note G4, followed by a half note A4, and then a series of eighth and sixteenth notes: B4, A4, G4, F#4, E5, D5, C5, B4, A4, G4, F#4, E5, D5, C5, B4, A4, G4. The rhythmic figure is labeled "Rhy. Fig. 3-". Below the rhythmic figure, there are two staves of tablature. The first staff shows the fret numbers: 2, 1, 0, 2, 0, 0, 0, 3. The second staff shows the string numbers: 0, 0, 0, 0, 0, 0, 0, 3. The tablature is labeled "P.M." and "P.M.".

Fill 3 (Gtr. VI)

The musical notation for Fill 3 (Gtr. VI) is shown on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a whole rest, followed by a quarter rest, then a series of eighth notes: G4, A4, B4, C5, D5, E5, F#5, and G5. A slur covers the eighth notes from G4 to G5, with the text "steady gliss. w/slide" written below it. The staff ends with a whole rest. Below the staff, there are five empty staves. At the bottom, there are three numbers: 7, 8, and 9, which are connected by a wide, shallow curve.

w/Fill 4

Bridge
(F#5)

— come on,— come on,— come on.— Move a lit - tle slow - er.—

P.M.---4 P.M. P P.M.---4 P P P

2 1 0 2 0 0 0 3 4 3 2 4 2 0 2 0 2 0 P P P

(A5)

Ya come a lit - tle fast - er,— hon - ey. On your knees,you'll be beg - gin' me please.. As you

P.M.---4 P P P P.M.---4 P sl.

4 3 2 4 2 0 2 0 2 0 5 5 5 7 6 5 7 5 5 8 8 5 3 sl.

Guitar solo
w/Rhy. Figs. 1 (Gtr. IV)
& 1A (Gtr. V) (both 4 times)
N.C. E7#9 G7 A7 N.C.

(B5)

D5

D#5

feel the dis - ease,— you're go - in' down a - gain— to - night.—

Gtr. IV Gtr. V Gtr. II 1/2 1/2 1/2 Full P

7 5 10 8 6 4 15 14 15 14 15 14 15 14 15 14 (14) 12

Fill 4 (Gtr. VI)

w/slide

4 6 4 6 2 5 5 7 10 11 12 10 11 12

F#5 G#5 A5 Bb5

Ah. Ah.

A.H. (15ma) Full A.H. (15ma) sl. Full 1/2

A.H. Full A.H. P.M. Full 1/2

A.H. pitches: F# F# E E sl.

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

2 2 4 2 4 4 2 4 2 12 5 5 6 7 5 7 7 5 7 5 7

B5 D5 D#5

H P H P P H P H P H P sl. H P sl. 1/2 H P sl. sl. P H P P P

12 3 6 3 trem. bar 12

H P H P P H P H P H P sl. H P sl. 1/2 H P sl. sl. P H P P P

7 10 7 7 7 10 7 0 7 10 7 7 9 7 10 7 9 7 9 10 7 10 7 9 11 9 10 (10) 12 10 11 12 14 12 14 12 12 15 15 12 12 15 12

9 9 7 5 8 6

w/Rhy. Fig. 1A (3 times)

E7#9

G7

A7 N.C.

E7#9

A7

G7 N.C.

E7#9

G7

A7 N.C.

Yeah, yeah. See me cry - in' and won - der why... I

The first system of music features a vocal line and a guitar line. The vocal line has the lyrics "Yeah, yeah. See me cry - in' and won - der why... I". The guitar line includes a fretboard diagram with fingerings: 12-12-12-10, 12-12-12-10-10, 12-12-12-10, 10-9, 12, 9, 9, 9. There are also notes for "P" (pick) and "sl." (slide).

w/Rhy. Fill 2

E7#9

A7

G7 N.C.

E7#9

G7

A7 N.C.

E7#9

A7

G7 N.C.

guess you'd say it's time_ to die_ to - day, o - kay, o - kay, o - kay, yeah, yeah.

The second system of music features a vocal line and a guitar line. The vocal line has the lyrics "guess you'd say it's time_ to die_ to - day, o - kay, o - kay, o - kay, yeah, yeah.". The guitar line includes a fretboard diagram with fingerings: 12-12-12-10, 12-12-12-10-10, 12-12-12-10, 10-10, 10-12-12-12, 12-10-10, 10-12, 12-12-12-12-12-12-12-12. There are also notes for "P" (pick) and "sl." (slide).

Chorus

w/Rhy. Figs. 2 & 2A

F#7add4

Aadd2

Now, come to - mor - row, well, you could see the light, uh.

The third system of music features a vocal line and a guitar line. The vocal line has the lyrics "Now, come to - mor - row, well, you could see the light, uh.". The guitar line includes a fretboard diagram with fingerings: 14-14-14-14-14, 14-14-14-14-14, 17-17-17-17-17, 17-17-17-17-17. There are also notes for "Aadd2" and "F#7add4".

Rhy. Fill 2 (Gtrs. IV & V)

(cont. in Rhy. Fig. 2A)

The diagram shows a musical staff with a treble clef and a key signature of one sharp (F#). It includes a note with a "pick slides" annotation and a fretboard diagram with fingerings: 14-14-14-14-14, 17-17-17-17-17.

F#7add4 w/Rhy. Fill 3 w/Rhy. Fig. 3 (4 times)
A N.C.(E5)

Now come to - mor - row, I think ya break it right down to the place that you were be - fore.

14 14 14 14 14 14 14 14 14 17
11 11 11 11 11 11 11 11 11 14

Yeah, now. Mm, be - fore. I said, ah. Come on.

Full P Full P

15 15 15 15 (15) 12

Outro
w/Rhy. Fig. 3 (11 times)
N.C.(E5)

Full 1/2 P H P Full P Full 1/2

15 15 (15) 15 14 15 14 (14) (14) 12 14 12 12 14 14 (14) 12 14 14 14 12 14

(cont. in Rhy. Fig. 3)
Rhy. Fill 3 (Gtrs. IV & V)

1/2 2 1/2 2

14 14 7 7 5

w/Fill 5
E13

Uh, hi, — hi, — oh. — Hi, — hi, —

Gtrs. I & III

let ring-----4

2 4 3 2 3 4 2 3 2 3

1/2 1/2

1/2 1/2

0 3 3

oh. — Hi, — hi, — oh.

Gtrs. IV & V

let ring-----4

2 4 3 2 3 4 2 3 2 3

0 0 4 2

1/2 1/2

1/2 1/2

0 3 3 0

Fill 5 (Gtr. II)

(Gtr. II out)

14 (14)